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About the Contributors

BRIAN FAUTEUX is Associate Professor of Popular Music and Media Studies at the University of Alberta. His research focuses on the music industries and music radio, often from the interrelated perspectives of cultural studies, history, and policy, and is currently a co-investigator on a research project that examines public infrastructure in the digital music industries. He is the author of *Music in Range: The Culture of Canadian Campus Radio* (2015) and *Music in Orbit: Satellite Radio in the Streaming Space Age* (2025). He currently serves as a Polaris Music Prize juror, sits on the board of Alberta Music, and cohosts a campus radio show on Edmonton's CJSR-FM.

PAUL J. F. FLEURY is a doctoral student at Rennes 2 University who is working on a thesis about music and artificial intelligence. He holds a bachelor's degree in philosophy and a master's degree in music and social sciences from the École des hautes études en sciences sociales (EHESS). His research focuses on digital technologies and their impact on musical practices, as well as the aesthetics that emerge from these new modes of creation and reception. In addition to his academic pursuits, he has taught courses at Rennes 2 University and EHESS, and he conducts AI-assisted sound practice workshops at the École supérieure d'art et de design d'Orléans. Beyond his scholarly endeavors, Fleury performs as a musician and artist under the stage name Jeune Faune. He has served as a composer and sound designer for contemporary dance productions presented worldwide. Fleury is the co-founder of La Ligne Bleue Records, where he served as artistic director, and he now works independently, continuing to explore new intersections between music, technology, and creative practice.

PHILIPPE LE GEURN is Full Professor of Art Theory and the Anthropology of Contemporary Worlds at Rennes 2 University. His work focuses on popular culture audiences and the sociology of fans, as well as innovations in technology and their effects on the world of art. He has devoted several articles to the impact of the transition from the analog to the digital in the field of popular music. Le Guern has directed two research projects funded by the French National Research Agency (Agence nationale de la recherche). The first looked at the transformation of artistic professions (musicians and photographers) in the digital era and the second at the impact of the digital shift on audience tastes and everyday uses of music. Two of Le Guern's edited books (*En quête de musique: Questions de méthode de recherche à l'ère de la numérimorphose* and *Où va la musique? Numérimorphose et nouvelles expériences d'écoute*) take stock of these topics. Le Guern is also a research associate at the Observatoire interdisciplinaire de création et de recherche en musique in the Faculty of Music at the Université de Montréal and has been a Fellow of the Institute for Advanced Studies in the Humanities at the University of Edinburgh, a Visiting Scholar at the University of Malaya, Kuala Lumpur, and a Lecturer at the École des hautes études en sciences sociales. In addition to his academic work, he has been a musician, notably with Virgin Music.

XAVIER LIVERMON is Associate Professor of Critical Race and Ethnic Studies and a Faculty Affiliate in Feminist Studies and in Film and Digital Media at the University of California, Santa Cruz. He was also the inaugural Director of Black Studies at UCSC and currently serves as Interim Provost of UCSC's Oakes College. He has published widely in the fields of African diaspora studies, African popular culture, and African gender and sexuality studies. His book, *Kwaito Bodies: Remastering Space and Subjectivity in Post-apartheid South Africa* (2020), discusses the rise of post-apartheid South African popular culture and its articulation with the

contemporary politics of race, gender, and sexuality. Livermon was a finalist for the African Studies Association's Melville J. Herskovits Prize. He is currently working on two projects, one examining intimacy and love among Black queer men in contemporary film and another that explores Black queer belonging in South Africa.

MARC PERRENOUD is a senior lecturer and researcher in the Institute of Social Sciences at the University of Lausanne, Switzerland. Born in Toulouse in 1975, he made a living playing both upright and electric bass in the South of France while he was a student in the social sciences. His PhD research in social anthropology at l'École des hautes études en sciences sociales on "ordinary musicians" (*Les musicos. Enquête sur des musiciens ordinaires*, 2007) led him to approach service labor as the production of symbolic goods, and this research was inspired by both the heritage of Bourdieusian sociology and symbolic interactionism (*Les mondes pluriels de Howard S. Becker*, 2013). He developed this work in a variety of studies, including ones on craftspeople in the context of rural gentrification (*Entre l'art et le métier*, 2012), subcontracted computer engineers, and, more recently, community cooks (*Une autre cantine est possible*, 2021). Since 2010, he has also conducted studies of musical and artistic work in French-speaking Switzerland, mostly using mixed methods research (*Vivre de la musique?* 2019; *Les talents en scène*, 2025). His writings have appeared in a range of journals that includes *Poetics*, *Cultural Sociology*, and *Popular Music and Society*.